

Ampersand

VOL. VII, NO. 5 APRIL 1984

Annual Summer

Movie Guide

Body Heat's

Kathleen Turner

Warms up to Michael Douglas in *Romancing the Stone*



Lifestyle
Special Section

School's Out


Traveling for College Credit
How to Score Credit
Motorcycle Touring



MICHELOB

USA

Some things speak for themselves



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IN ONE EAR

I'm so tired of reading about Dudley Moore and how irresistible he is. At least you didn't go into gruesome detail about Susan What's-Her-Name, and how tall she is. Blah blah blah. Am I the only female in America who doesn't think Mr. Moore is sexy? Oh, I'll grant you, he can be funny—but not all the time. I saw *Romantic Comedy*. What a dud.

I guess that's a pun. I'll pretend it was intentional.

Ann Milcher
DeKalb, IL

I really enjoyed your last special lifestyle section, especially the article on mail order makeup. But I disagree with Ms. Sims: I don't need anyone to share the packages I get. I use up every tube, even the stuff I don't like that much. It's like playing dressup (except sometimes I have to take it all off and start over before I can go out in public).

Thanks again, and keep up the good work.

Sally Kretsch
San Francisco, CA

Here's a bit of information that wasn't in your Big Country article. Or any other article I've seen about this band. Look on the credits for the album. You'll see that some of the guitarists are said to be using an "E-Bow." Well, the E-Bow is a special effects device for guitarists. Any string that has been picked will be "driven" by the electronic action of the E-Bow. So the sound drones on (like a bagpipe) instead of decaying away (like a guitar). E-Bows were pretty popular when they first came out. Tom Petty's guitarist used one extensively. But they haven't been very much in evidence lately. At least, until Big Country came along. Just thought you'd like to know.

Benjamin Anderson
U.C. San Diego

Praise, praise, praise for "Deep Thoughts." The column is hysterically funny. I hope it remains a regular feature (expand it!). One wonders where thoughts like those come from.

Patricia Burnett
San Francisco, CA

Send your missives, epistles, billets-doux and plain old letters to *In One Ear*, 1680 North Vine, Suite 900, Hollywood, CA 90028.

The Amperpretzel was submitted by Deborah Shane of Eugene, OR, who says, "This may not be a winner with you guys, but it sure is a winner with me!" She earns \$55 for her artistic taste. Others of you with creative genius may also earn this princely sum, just submit your original amper-sands (carefully drawn in black ink on stiff white paper) to Amper-sand of the Month, 1680 North Vine, Suite 900, Hollywood, CA 90028.



Sylvester Stallone and Dolly Parton. Together, on screen, in *Rhinestone*. Possibly subtitled *A Zircon in the Rough*.

& OUT THE OTHER

BY STEVEN GINSBERG

JULIAN LENNON, 20-year-old offspring of the late John Lennon, will have an album out in May of his own original tunes through British-based Charisma Records. The LP marks the first solo recording for the younger Lennon, who has performed background vocals for a number of British bands. Included on the record will be some of 15 songs he has already written. Lennon grew up primarily in Wales with his mother Cynthia and thus far has no record deal with a U.S. company.

ALTHOUGH EDDIE MURPHY's comedy has been a hit with Paramount Pictures (he has a multimillion-dollar production deal), film audiences (48 Hrs., *Trading Places*), and television viewers (*Saturday Night Live*), he is having trouble with some special interest groups. Human rights and gay activists have formed the Eddie Murphy Disease Foundation to counter Murphy's disparaging remarks about homosexuals in his recent album and HBO special. Responding to Murphy's jokes about catching the deadly AIDS disease from women who had homosexual friends, the Foundation has already spent \$15,000 on ads denouncing the comedian in such music publications as *Rolling Stone*, *Billboard*, and *Cashbox*. And Gramophone Records, a record outlet in San Francisco, is boycotting all Murphy records and cassettes (including movies). Murphy's reps say a statement on their position is forthcoming.

Meanwhile, a three-page story by humorist Art Buchwald, *King for a Day*, serves as the basis for Paramount's newest planned Eddie Murphy movie. Written and directed by *La Cage aux Folles* creator Francis Veber (who also wrote the turgid *Partners*), the story follows the adventures of a mythical African king who is deposed while he's visiting the U.S.

SYLVESTER STALLONE AS — a country singer? Yup. This summer audiences will get to see Sly and Dolly Parton in *Rhinestone*, the story of a female nightclub singer who bets her boss that she can turn anyone (even New

York cabbie Stallone) into a country warbler. The picture contains 18 original Parton tunes, two of which the big hunk sings alone and three of which he duets with Dolly. How can he follow that? Beware, he's already talking about directing *Rocky IV*.

WHEN PEOPLE TELL YOU it takes forever to get a film off the ground in Hollywood, believe them. Three recent pictures with established names have all had their share of trouble getting the green light from their respective studios.

The Last Temptation of Christ, a Bible lesson from director Martin Scorsese (*Raging Bull*, *King of Comedy*), was supposed to be done on a \$20 million budget by Paramount, starring Robert De Niro. But the company decided at the last minute against the film and Scorsese instead took it to New World Pictures (formerly owned by "B" moviemaker Roger Corman) with a pared-down \$12 million budget and Aidan Quinn (*Reckless*) as his new star. However, New World has decided to pass on the project and it's now up for grabs.

Kansas City Jazz, a vehicle for Burt Reynolds and Clint Eastwood, was all set to roll in February at Warner Bros., directed by Blake Edwards (*Victor/Victoria*, *Man Who Loved Women*), but at the last minute Edwards bowed out due to "creative differences." The project is now titled *City Heat*, with Richard Benjamin directing.

Roadshow, a western in development for about five years at different studios, was supposed to have been directed a year ago by Martin Ritt (*Norma Rae*). He left due to the proverbial "creative differences," and Richard Brooks (*Looking for Mr. Goodbar*) took over with Jack Nicholson and Timothy Hutton in the leads. Filming was to begin late in 1983. What happened? Brooks got ill and Nicholson and Hutton bowed out due to other commitments. The latest is that Burt Reynolds is supposed to direct and star in the film beginning late this summer.

OF COURSE, SOMETIMES all the pieces do fall into place. Take screenwriter Craig Bolton. Several years ago he had a deal for the first of his original scripts to get on film. They were in the tenth day of shooting on his movie, *No Small Affair*, with Matthew Broderick (pre-*War Games*) playing a teenager who falls in love with nightclub singer

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OUR COVER

Kathleen Turner ramped and grinned for ace photographer Douglas Kirkland

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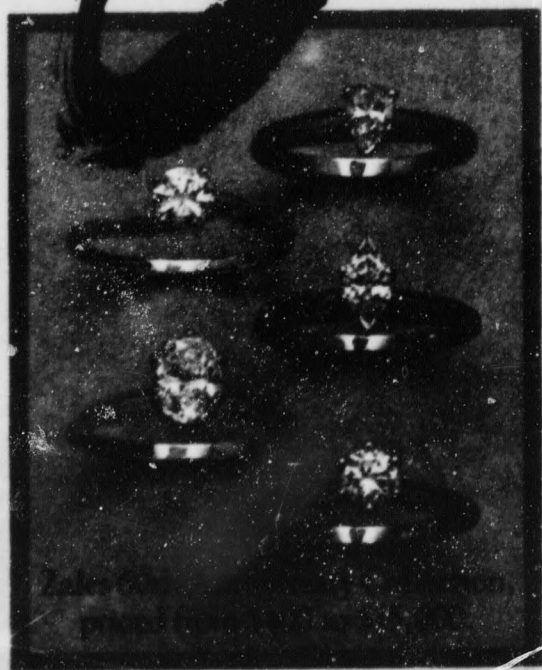
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A M P E R S A N D

April 84, page 4

Jitters?



There's no way around the engagement jitters. You simply have to wait it out. But relief from the jitters of



choosing an engagement ring is as close as the nearest Zales.



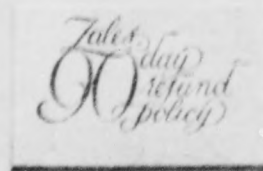
Zales diamond rings come with built-in jitter relievers. Like Zales Diamond Bond, a limited 5-year warranty available in every Zales store. It's your written assurance that we stand behind our quality promise.



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& OUT THE OTHER

CONT'D FROM PAGE 4

Sally Field. Then—the director got sick and the film was scrapped. Obvious devastation? Well, Bolton has not had a film go before the cameras before or since. But now, suddenly *No Small Affair* is back in action again. With a new executive in power, Columbia Pictures has reactivated the project. John Cryer, who also took over Broderick's supporting role in Broadway's *Torch Song Trilogy*, is in the lead and a female star will soon be announced. A happy ending... for now.

HARRISON FORD will next portray a big city cop who falls for a woman from the Pennsylvania Amish country in *Called Home*. The love story is set in the old-fashioned community and should lens on location there sometime this year. The producer is Ed Feldman, whose last film was *Hot Dog... The Movie* (aka *Porky's on Skis*).

THE EVERACTIVE LINDA RONSTADT is talking about continuing her stage work with Joseph Papp's N.Y. Public Theatre in a production of the opera *La Bobeme* later this year. Meanwhile, Ronstadt's keeping busy with concerts, having just filmed a two-nighter in Santa Barbara, CA as an HBO special to be broadcast mid-1984.

RASTAR FILMS, the company that produced such pictures as *Fanny Girl* and *Annie*, has announced its latest project—*Grenada Semester*. It tells the story of an American medical student at the time of the U.S. Marine rescue mission on that island and was written by Elaine Chekich, a producer at the company. No, she was not on Grenada during the invasion. (Does it matter?)

HALLOWEEN DIRECTOR JOHN CARPENTER has finally begun filming Columbia Pictures' *Starman*, a story in development for almost five years about an alien stranded on earth who has a cross-country romance with a human. The development of the project was one of the primary reasons the studio decided several years ago not to make another alien-like project—*E.T.* (so this one better be good). Jeff Bridges and Karen Allen star as the lovers.

JOKES

We know, we know; many weeks ago we insisted we didn't want to see another light bulb joke, but this one made us laugh. We have no greater accolade.

Q. Why did Reagan invade Grenada?

A. To impress Jodie Foster.

Merryn Kellum
Albuquerque, NM

Q. How many mice does it take to screw in a lightbulb?

A. Only two—the hard part is getting them into the bulb.

Ed O'Reilly
Columbus, OH

All jokesters receive \$20 for their work; if you think you can make us laugh (we're a dour, sinister bunch), send your jokes (preferably original—or at least not ancient) to *Ampersand Jokes*, 1680 North Vine, Suite 900, Hollywood, CA 90028. And do it soon (even though our next issue won't be out until this September); we need the yucks.

MOVIES ARE SLOWLY becoming more available to the 2,000,000 deaf and 12,000,000 hearing-impaired individuals in the U.S. *The Big Chill* this month (April) becomes the first film to be open-captioned (English subtitled) in its initial release at the nation's theaters. The idea is being tested in San Francisco, Seattle and Dallas to see whether those with hearing difficulties respond to the attempt to get the deaf into movie theaters. An initial open-captioned film print is very expensive.

OLD MONEY, THE BESTSELLING novel by Lacey Fosburgh about a daughter who has been disinherited by her very rich father, is being adapted into a screenplay for Peter and Jane Fonda. No, he's not playing Dad. The story is being changed around to include a brother and a sister.

AFTER BEING TURNED down by all of the American networks, Yoko Ono has sold a one-hour documentary of her home movies with John Lennon to British Television. *Yoko Ono: Her Life of Fifty Years* is scheduled for broadcast later this year. Meanwhile, Johnny Carson's Carson Prods. is doing a two-hour docudrama for NBC with Yoko's cooperation entitled *Imagine: The Story of John and Yoko*. The film will include previously unpublished songs by John and is being written by Edward Hume (who penned *The Day After*). The picture will explore the duo's professional and personal life together and use both film clips and live action. There is now a search on for a young man with musical experience to play John.

DOUGLAS TRUMBULL, the director of *Braintstorm*, who did the special effects on *2001: A Space Odyssey* and *Close Encounters of the Third Kind*, has a new kind of thrill for moviegoers. Showscan, an effects process that requires special gigantic screens and gives a heightened sense of sound, is now being tested by Trumbull and sponsored in part by the Shakey's Pizza Restaurants. Special screens are being built for the 22-minute films which will unspool across the country at the end of the summer for a \$2.50 admissions tag.

MACABRE MOVIE DIRECTOR Brian DePalma has begun shooting *Body Double*, a thriller about an actress involved in the world of pornography that he originally planned to make as an X-rated film with explicit sex. After fighting with the Motion Picture Association of America over the rating of *Scarface* (they made him take out some violent scenes in order to obtain an R rating), DePalma promised to show them a real X-rated film with *Body Double*. He even toyed with the idea of starring a real X-rated film star. However, he backed down and decided to make the picture through Columbia with accredited actress Melanie Griffith in the lead. And he promises an R rating. (Aw shucks.)

JUST A FEW MONTHS AGO we mentioned forthcoming publication of *The Big Brother Book of Lists*, by Robert Ellis Smith, Deborah Caulfield, David Crook and Michael Gershman; the book is now in its second printing, was banned from the Waldenbooks chain because it was "too political," and is currently being discussed as a possible documentary topic for Group W's syndication system. The book (currently a favorite of *Ampersand's* editor-in-chief) lists, among many bizarre and troublesome facts, eight tips for spotting Communists (issued by FBI director J. Edgar Hoover). Among the suspicious Red moves to look out for: driving alternately at high and low rates of speed, and stopping at every gas station. (So devious, those Pinkos!)

ADVERTISEMENT

New Car Winner!

Joan Armatrading Pays Off!

Kevin McMahon of Champaign, Illinois wins a 1984 AMC Renault Encore automobile. Huzzah, and congratulations!

All entrants were required to write a review of Joan Armatrading's new album, *Track Record*, on A&M Records. The editorial staff of Alan Weston Communications, Inc. (publisher of the magazine you're reading) chose the winners. (We didn't get so much as a roller skate! And it was a hard job, too!)

The second place winner of a new Honda Gyro "scooter and a half" is Jeff Meinick of Ithaca, New York.

Third place winner of 50 albums from the A&M Records catalog is Elizabeth Davey of Hanover, New Hampshire.

There are many fourth place winners of Asics Tiger Running Shoes—one winner for each *Ampersand* campus. Space does not permit a complete listing, so these winners will be notified by letter.

Herewith, Mr. McMahon's winning review.

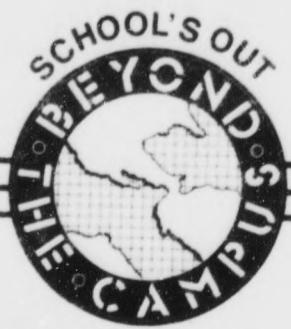
PHOTO COURTESY OF A&M RECORDS



Does Joan Armatrading care what anyone thinks? In a way: hence her unique glory. If image equals career, no one can accuse J.A. of careerism. Who doesn't relish the ease with which she stunned the most cravenly cynical mobs into dewy-eyed silence by bending over the microphone and murmuring, "I'm not in love... I'm open to persuasion." Gasp. Sensation. We love, no, **adore** Joan. And she let us know it was **not** OK to idolize her like that. Joan-the-Elegant-Baladeur was always gleefully subverted by Joan-the-Mistress-of-Sassy-Rock: "I sit here by myself and you know I love it."

Indeed J. the M. of S.R. (prominent in this choice compilation) continues to misbehave. When she purrs, "I love it when you call me names," bop/rock's most **exact** voice dots the "I's in a way that says "This isn't one of those limp imitations of decadance dear to elderly millionaires and Rock Yahoos, but the kind of silliness you dream the Smart Girls will tease you with." And this is the Key: Joan Armatrading is not pious. *Track Record* documents (and augments, with exemplary new tracks) the sexy, funky, hilarious, literate and hip music of a Smart Girl who knows that Smart Girls have the most fun and knows we know she knows.

A M P E R S A N D



IN THIS

OUR FINAL ISSUE BEFORE SUMMER BREAK (WE TAKE OURS A LITTLE EARLY). WE DEAL WITH LIFE AFTER COLLEGE—

OR AT LEAST AFTER THIS SEMESTER. WE OFFER TWO ARTICLES ON CREDIT—ONE FINANCIAL AND ONE ACADEMIC—AND, FOR THOSE WHO PREFER TO BE IRRESPONSIBLE VAGABONDS ON THE FREEWAY OF LIFE, WE HAVE A PAEAN TO MOTORCYCLE TOURING. JUST REMEMBER: LIFE IS LIKE A HIGHWAY: IT'S ALWAYS UNDER CONSTRUCTION AND FULL OF DETOURS, BUT HOW ELSE ARE WE GOING TO GET ANYWHERE?

ISN'T THAT PROFOUND?

FOR THOSE WHO DON'T WANT TO TRAVEL MUCH FARTHER THAN THE NEXT THEATER, WE OFFER AMPERSAND'S UMPTEENTH ANNUAL SUMMER MOVIE GUIDE. WHICH IS NOT PROFOUND AT ALL.

GIVE YOURSELF CREDIT...

BY RICHARD LEVINSON

And so, as the door of the future swings wide open to you, tomorrow's productive citizen, do not pass gingerly over that sweet threshold, but march boldly, put your best foot forward, step lively, button up your overcoat, floss, and remember: It is a wise person who travels; it is a fool who wanders, especially one who wanders into a bank expecting to receive a large, unsecured personal loan.

I was preparing my 1984 graduation speech (I write one every year, on the off chance that someone will hire me to actually deliver it), and I had settled on a theme of "Indebtedness: Your Civic Responsibility," when I received a communication asking me to write a short piece on, by happy circumstance, that very subject.

It so happens that I am an expert on indebtedness, but I won't dwell on my own sad experience. Suffice to say that misery loves company, and it is my hope that I can help the reader join me in the ranks of the overextended.

Obtaining credit is probably a necessity in modern American life. Unless you are the rare person who can plunk down \$10,000 for a new, average-priced car, or \$100,000 for a no-frills house, credit is the only route to large-scale consumption. There are a number of ways to obtain credit, but a few cautionary notes are in order.

NOTHING COSTS MONEY LIKE MONEY

When Shakespeare wrote "Neither a borrower nor a lender be," he should have added "...but if you have a choice, be a lender." Borrowing money is a very expensive proposition. For example, the least expensive credit card will typically charge in the neighborhood of 17 percent annually on the unpaid balance. Measure that against the 5-1/2 percent a regular savings account pays, or even the 8-10 percent available to the larger bank accounts, and you will see that The Bank Always Wins. You should always consider interest as part of the total cost of any purchase made with borrowed money. The difference will be substantial.

NO CREDIT IS BAD; BAD CREDIT IS WORSE

Once you have received credit in any form, you have started a personal credit history, which is available to all future lenders. Large credit bureaus such as California-based TRW keep current data on millions of people, and one 30- or 60-day delinquency will show up in your file immediately. (You have a legal right to obtain, from any credit bureau, your own history.) Credit is an opportunity that can be easily blown.

A.P.R.

By law, all interest must be advertised at its Annual Percentage Rate. Prior to this law, extremely low rates could be advertised, but they were often figured in convoluted ways, and the actual amount of money charged was much higher. If you are ever offered a loan with an interest rate that is not referred to as A.P.R., run very quickly in the opposite direction, stopping only long enough to call the Better Business Bureau.

Now that you have been warned, the next step is finding ways to start you on the road to insolvency. If you have a phone, you have credit, but it won't do you any good in Establishing Your Good Name. Similarly, utility bills and the like won't be of much help in getting other credit. (Non-payment of such bills, especially if they are turned over to a collection agency, *will* hurt your rating.)

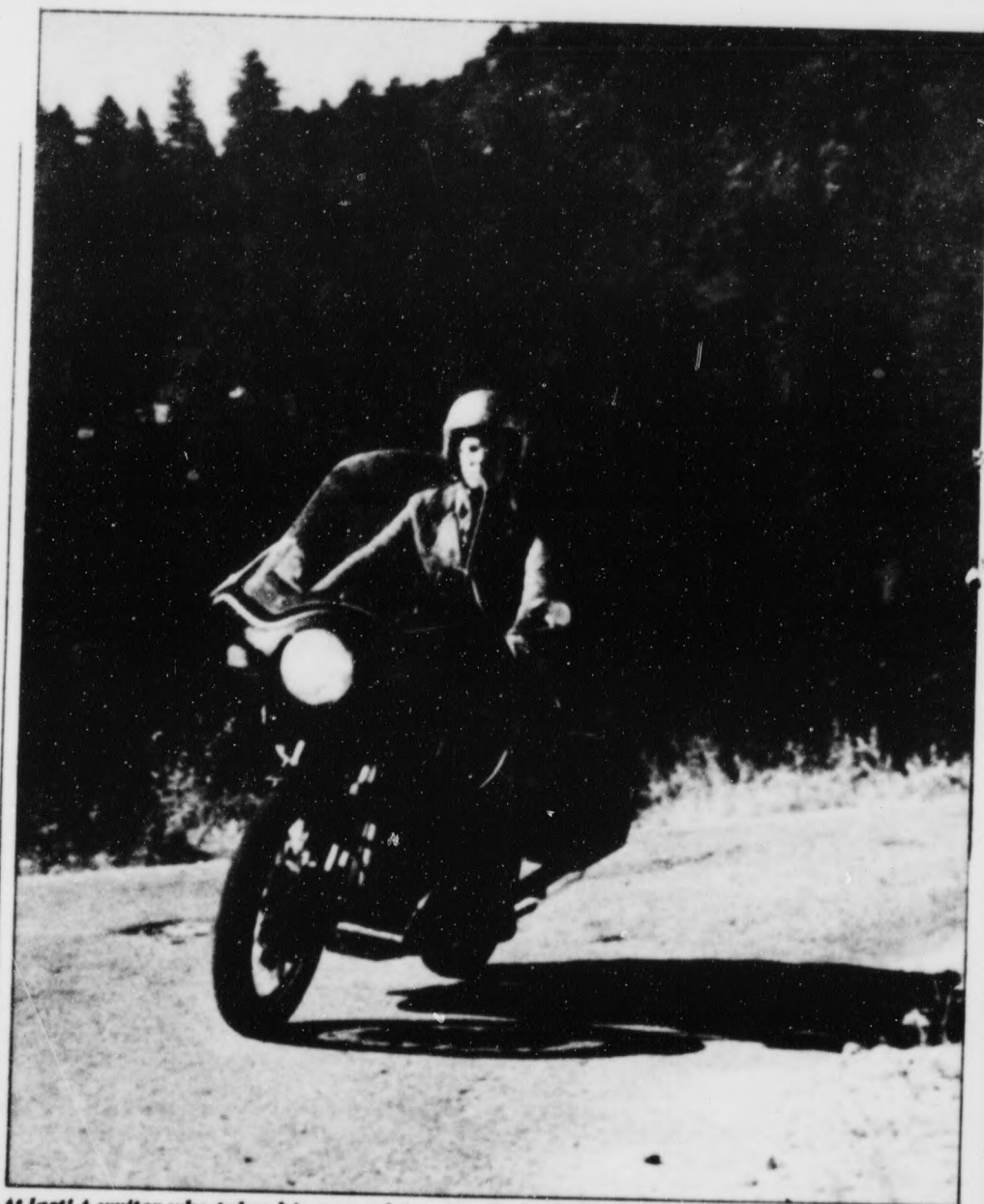
E-Z CREDIT

Probably the simplest type of loan for a student to obtain is, oddly enough, a student loan. Currently, no credit check is performed, because the loans are guaranteed by the state (which is reinsured by the federal government). Banks don't make any money on these low-interest loans, but many banks handle them for the sake of community good will. To get a student loan, there are a number of requirements involving academic standing and financial need. The amount of the loan is determined by the college financial aid office and the bank. Check with the student loan

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A M P E R S A N D

April 84, page 8



At last! A writer who takes his own advice. Mr. Hodenfield straightens out a country road's bend on his beefy BMW.

"GET YOUR MOTOR RUNNIN'"

Head out on the Highway...

BY CHRIS HODENFIELD

PHOTOS BY CHRIS HODENFIELD

It is the cruelty of spring. The earth breathes a different air then, and there is no relief from the onslaught of finals and Papers Due. The only real relief comes from getting outside and drinking up a lot of that air. One of the best ways to perform this mission is on a motorcycle.

To a motorcyclist, the road is always clear.

To the unconvinced and the comfortable, a motorcyclist appears to always have another kind of road ahead—one soaked by rains and lashed by hurricanes.

It's true. The traveler in the saddle of a motorcycle *participates* with the scenery. All of nature is out there, the ever-changing accomplice. The atmosphere does get *intense*. But the pleasures of motorcycling are vivid enough to make all kinds of weird miseries worthwhile. In this writer's mind are hundreds of colossal pictures of sunlight breaking across dewy meadowlands illuminated like a crystal cathedral while the gleaming road unwound through future hillsides. These are images that don't leave the mind.

One accepts right away that this is not the

same as piling into an Oldsmobile with an ice chest and magazines and heading for the sea. For the motorcyclist, even a 500-mile day is a very big deal.

The most visible traveling motorcycles today are the behemoth touring rigs, the superslab cruisers fronted by hulking, distended streamliner fairings, equipped with tape decks and CB radios, adjustable air shocks, luggage racks and bar buddies, the stuff of a thousand hours of conversation. Motorcyclists, when they gather, are voluble to the extreme on Topic A—their bikes. Advice is given *freely*. Do not wait for the confession, however, that these luxu-wagons, (Honda Gold Wing, Yamaha Venture) start upwards of \$5,000 and go into the eights. (Anyone who immediately grumps that this is more than a Honda Civic, which car will also fetch superior gas mileage, should be directed to the touring leviathan's throttle. Huge though they may be, these bikes are also thunderingly fast.)

Now happens to be a good time to buy a motorcycle. Relentless competition among the Japanese manufacturers has turned the market upside-down. The 1983 buying season was predicted to be a gold-rush event, and wonderful new designs were brought forth to the showroom floors. But only the usual

CONT'D ON PAGE 16

**When you're in a tight spot,
good friends will help you out.**



When you pulled in two hours ago, you didn't have this problem. And with a party just starting, the last thing you wanted to do was wait around another two hours.

Neither did the rest of the guys. So when they offered to give you a lift, that's exactly what they did, proving not only that they were in good shape, but that they were good friends.

So show them what appreciation is all about. Tonight, let it be Löwenbräu.



Löwenbräu. Here's to good friends.

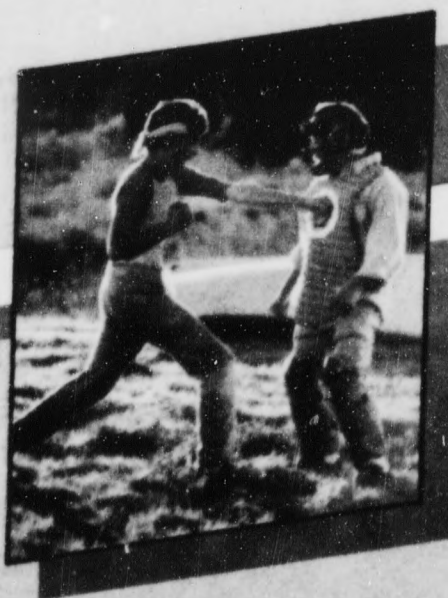
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COLUMBIA PICTURES ANNOUNCES ITS SUMMER SEMESTER.



**COMING TO SAVE THE WORLD
THIS SUMMER.**

(JUNE 8 RELEASE)



The Karate Kid

No one said high school was going to be easy but it's been a little too rough on Danny La Russo—he can barely crack a book because these tough guys keep taking cracks at him. Danny turns to karate for self-defense and discovers a sense of personal pride in the process. Columbia Pictures presents "The Karate Kid", starring Ralph Macchio, Noriyuki "Pat" Morita, Elisabeth Shue and William Zabka, and directed by John Avildsen. Jerry Weintraub produces. Written by Robert Mark Kamen.

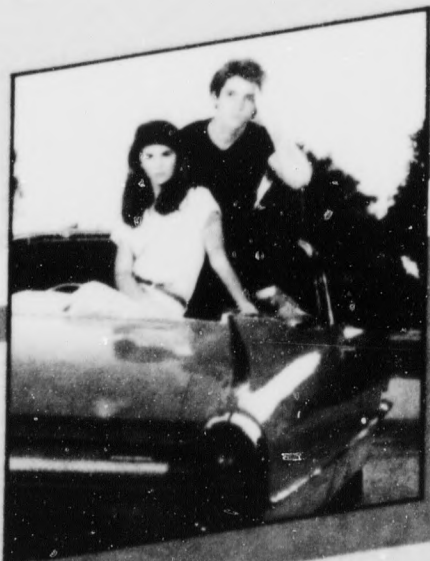
(OPENING JUNE 22)



Hardbodies

Summertime means sun, surf, fast cars and fast music. It all happens on the beach where everyone parties hard and the only job on anyone's mind is the hard work it takes to get a "hardbody"...and you'd be surprised how far people will go to get one. Columbia Pictures presents "Hardbodies", a Chroma III Production starring Grant Cramer and Teal Roberts, directed by Mark Griffiths and produced by Jeff Begun and Ken Dalton. Screenplay by Eric Alter, Steven Greene and Mark Griffiths.

(SEE THEM MAY 11)



THE NEW KIDS

Loren and Abby MacWilliams are not "dying" to fit in at Homestead High, but trying to make it in this town just might kill them. Columbia Pictures presents "The New Kids", produced and directed by Sean Cunningham and starring Shannon Presby, Lori Laughlin and James Spader. Andrew Fogelson is executive producer. Screenplay by Steve Gyllenhaal and Dennis Feldman.

(COMING JULY 13)



SHEENA, QUEEN OF THE JUNGLE

Tanya Roberts stars in Columbia Pictures' "Sheena", an extraordinary modern day tale of adventure and romance shot on location in Kenya and co-starring Ted Wass. John Guillermin directs from a screenplay by Lorenzo Semple Jr. Yoram Ben-Ami is executive producer.

(AN AUGUST 17 RELEASE)





Rips Rock & Roll Truth from the Heavy Metal Underbelly, and Laughs About It!

BY DAVIN SEAY

FIRST THE GOOD NEWS: LINE FOR LINE, SCENE BY SCENE, INNUENDO AFTER INNUENDO, *THIS IS SPINAL TAP* IS THE FUNNIEST FILM IN RECENT MEMORY. IT IS GROUNDBREAKING CINEMATIC COMEDY, AS WAS *BLAZING SADDLES* OR WOODY ALLEN'S EARLY WORK — INSPIRATIONAL HILARITY THAT DEMONSTRATED JUST HOW DENSELY PACKED AND TIGHTLY WOVEN FILM COMEDY CAN ACTUALLY BE. IT'S THE KIND OF MOVIE *SATURDAY NIGHT LIVE* AND *SC7V* ALUMNI SHOULD BE MAKING, BUT NEVER DO — BRILLIANT, BITING, MEMORABLE IN A DOZEN WAYS.

Now for the bad news: It's probably completely over the average movie goer's noggin.

It's tough to think of anything more people know the insides of than rock & roll, says Harry Shearer, waiting for an insolent waitress to bring him an omelette. "I mean, things are inside until they're brought outside. If it works as a joke, it's no longer inside. A guy taking a cucumber out of his pants... that's pretty universal."

Along with co-conspirators Rob Reiner (once Meathead in *All in the Family*), Michael McKean (still seen as Lenny in *Laverne & Shirley*) and Christopher Guest (former *National Lampoon* editor who waxed sinister in the *The Long Riders*), Shearer, who appeared on *Saturday Night Live* for one season, has spent the last four years fashioning a film that requires from its audience the same kind of quick-witted cognizance, the same careful eye for detail and nuance, as well as a keen appreciation for the absurd and ironic, that went into the film's creation. That's a tall order at a time when most movies are aiming for the gonads and adrenal glands, but actor/writer Shearer seems undaunted. "Look," he says, while surly waitresses studiously ignore him, "if this movie attracts twenty million people who think they're the only hip ones who really understand it, that'll be fine."

"As long as they bring five bucks with them," says Michael McKean from across the table.

This Is Spinal Tap is almost impossible to describe without giving away the good parts,

primarily because it is all "good parts." A plot synopsis is scant help in conveying the lunatic core of a movie purporting to be a "rockumentary" on the latest American tour of a legendary English heavy metal band. The quartet releases an album titled *Smell the Glove*, hassles variously with managers, record company reps and itself, disbands briefly and reforms when their single "Sex Farm" hits the Japanese Top Ten. That, essentially, is it. With its grainy, hand-held look, crude editing and meandering dialogue it could well be yet another installment in a tired tradition that began with *Gimme Shelter* and *Let It Be* and continued with *The Song Remains the Same*, *The Kids Are Alright* and innumerable Grateful Dead verité vehicles and which has been most recently resurrected in the rock video boom.

But *This Is Spinal Tap* is a satire that so closely resembles the real thing that it transcends the spoof genre entirely. It takes an uncannily accurate measure of the whole ludicrous business of rock & roll, evoking laughter to sum up the current state of the musical art. It is, despite Shearer's protestations, a consummately "inside" movie — a far more revealing glimpse of the foibles and fantasies rampant in the world's most ridiculous profession than any number of "real" music documentaries.

"It's a two-fisted indictment," jokes McKean,

I'M NOBODY'S FOOL/I'M NOBODY'S CLOWN
I'M TREATING YOU COOL/I'M PUTTING YOU DOWN
BUT BABY I DON'T INTEND TO LEAVE EMPTY HANDED
GIMME SOME MONEY

gnawing on a heel of bread in lieu of his wildly overpriced, and still undelivered, Salade Niçoise — torn from today's headlines and carefully pieced back together.

The guys in *Spinal Tap*, like a lot of other professional rock stars, are well into their thirties, adds Reiner, bearded and bald since his days on *All in the Family*. They're still clinging to the last vestiges of an adolescent fantasy — that's really rock & roll in general, guys in their thirties jumping around on stage in front of a lot of kids.

But not jumping as high, adds Shearer. The whole idea of treating rock & roll seriously has been around since the music began. We've all seen too much footage of musicians sitting around trying to be serious about what they do for a living. They'd like to believe it's

Heavy metal brain damage: Harry Shearer, Christopher Guest, and Michael McKean as unregenerate (and degenerate) British rockers. Harry Shearer's armpit (below) is just one of many hilarious sights in *This Is Spinal Tap* (other amusing parts of his body are also on display in the film).



the most important thing in the world, but twenty years of experience has started to sink in.

"When anyone does something for a long time," Guest observes, "and gets paid a lot of money for it, they begin to really believe that what they do is important, just to justify all the attention. Everything is a statement, they're making serious artistic choices."

This Is Spinal Tap treats the subject of professional rock with the irreverence it so richly deserves. The band's checkered history was completely plotted by Reiner and company before filming began and the "official" *Spinal Tap* press kit reveals that founding members Nigel Tufnel (Christopher Guest) and David St. Hubbins (Michael McKean) grew up in the same English slum of Squatney. Together they formed the Originals "later changed to the New Originals when the East End Originals (now The Regulars) threatened suit."

Changing their name to *Spinal Tap*, the group, including bassist Derek Smalls (Harry Shearer), scored a hit in 1966 with "Listen to the Flower People," followed by the less successful "Again with the Flower People." After the tragic death of drummer John "Stumpy" Pepys in a bizarre gardening accident, the Tap went on to release a series of LPs including *Brainhammer*, *Nerve Damage*, *Intravenous DeMilo*, *Shark Sandwich* and the "concept" album, *The Sun Never Sweats*.

Several of the movie's funniest scenes are drawn from real life, lifted directly from Shearer and McKean's days as part of the *Credibility Gap* comedy troupe. At one point the band makes an in-store appearance at a local record store where my one brother-to-show up. The promoter, played by David Letterman band leader Paul Shaffer, blames only himself for the dismal showing. Bending over a record rack, he begs the group to go ahead, kick my ass.

It really happened, says McKean. The guy who did it is now the vice president of a major record company. Likewise, a food-motivated recording studio feud was taken directly from the notorious "Fragile Tap" in which members of that impudic sister ensemble are captured swearing at each other for a solid hour.

We saw a lot of rock documentaries, adds Shearer, "read a lot of heavy metal magazines, and I went on tour with Saxon for a two-week course in advanced posing. There's no question that heavy metal is the extreme end of rock's folly. There's a great contrast in guys who are icons of virility on stage while backstage they're whipped by everyone and everything."

It's that same element of wild incongruity that sparks the humor of *This Is Spinal Tap*. The camera ruthlessly records the often painful dissolution of the band's career, from half-empty halls and cancelled gigs to a poignant moment when, huddled around a radio playing one of their old hits, they hear the *DI* muse: "There's one from the where are they now" file for you."

"We tried to get as close as possible to the real thing and then twist it a little," says Reiner. "This movie was made from the point of view of people who love rock & roll instead of people who are making fun of it."

Well, maybe. The problem, if you can call it that, is that its creators know their subject too well to love it as uncritically as those outside the portals of stardom. With original music written and performed by the *Spinal Tap* cast (and slated for album release by Polygram Records) and a supporting cast that includes *National Lampoon* editor Tony Hendra, June Chadwick, Fran Drescher and a host of other comic talents, *This Is Spinal Tap* is as complete a comic vision as has been seen on celluloid in too long a time. Yet audiences leaving screening rooms in the media Babylons of New York and Los Angeles must wonder how it's going to play in Peoria. Rock & roll is, after all, a sacred entertainment tradition by now, and the question left begging by *This Is Spinal Tap* is whether or not audiences will get a joke played as much on them as on their inflated guitar heroes.

"We test-screened the movie in shopping malls in Seattle and Dallas," remarks Reiner. "Let's just say it wasn't our crowd. They didn't understand what we were taking off from. We handed out comment cards and a lot of kids said we should get a better cameraman. They also wanted to know why we didn't do a documentary about some group they'd heard of."

"I was out there for one of the screenings," adds Shearer. "No one recognized me in the audience and after about an hour the girl sitting next to me turned and asked me, 'What is the meaning of this?'"

It isn't, finally, so surprising that studio heads and cretinous teens should be scratching their heads over *This Is Spinal Tap*. Humor this close to the bone is an acquired taste.

A M P E R S A N D

A M P E R S A N D

Summer Movie Guide

BY JUDITH SIMS

AA H. SUMMER HEAT, SUNBURN, SWEAT, SAND IN YOUR NAVEL AND IN YOUR EYES, AND UP YOUR NOSE, AND UNDER YOUR BIG TOENAIL WHERE YOU CAN'T GET IT OUT, NOT EVEN WITH THE SEVENTEEN TOOLS IN YOUR SWISS ARMY KNIFE. THERE AIN'T NO CURE FOR THE SUMMERTIME BLUES — EXCEPT AN OCCASIONAL AIR-CONDITIONED MOVIE.

This year's warm-weather offerings have the usual mindless drivel, the obligatory blockbusters, and the ever-popular thrillers. But fewer horror movies, in case anyone's counting.

Every studio issued the usual disclaimers. Their release schedules aren't definite, so some of these films may appear later, or earlier, than our May through August designation. Other films not listed here may suddenly surface. Some films die in their sleep, while others will die on the screen.

Without further ado:

Gremlins is the latest from Steven Spielberg — as producer, not director. *Gremlins* features the Mogwais, cute but nasty creatures. Also stars Phoebe Cates, who's cute and not so nasty.

Steven Spielberg does direct *Indiana Jones and the Temple of Doom*, a prequel to the wildly successful *Raiders of the Lost Ark*. Harrison Ford again, this time with Kate Capshaw.

Michael Paré, who was the only interesting part of *Eddie and the Cruisers*, stars in two films this summer. In *Streets of Fire*, directed by Walter Hill, Paré is a tough loner hero who battles motorcycle thugs to rescue his former love, rock singer Diane Lane. With music by the Blisters. Paré then shows up in *The Philadelphia Experiment*, with Nancy Allen; this one involves time travel, World War II, and a top-secret military experiment.

Robert Redford's first film appearance since *Brubaker* is *The Natural*, wherein he plays an aging baseball whiz. Robert Duvall, Glenn Close (*The Big Chill*) and Kim Basinger (*Never Say Never Again*, *The Man Who Loved Women*) add support to this film version of the Bernard Malamud novel.

Remakes and sequels include *Star Trek III: The Search for Spock*, which lists Leonard Nimoy as director... but not as a member of the cast. Will he show up? Will they find him? William Shatner is in the space saddle again. *Cannonball Run II* puts Burt Reynolds in the driver's seat, this time abetted by Shirley MacLaine, Frank Sinatra, Dean Martin and Sammy Davis, Jr. Oy Vey. *The Bounty*, the third or fourth version of this endlessly fascinating tale, focuses on the friendship (presumably pre-mutiny) between Captain Bligh (Anthony Hopkins) and Fletcher Christian (Mel Gibson). Laurence Olivier appears as Admiral Hood. *The Woman in Red* is a remake of *Pardon mon Affair*, this time with Gene Wilder as the mid-40s married man who weathers yet another midlife crisis. With Gilda Radner. (Wilder & Radner gave us *Hanky Panky*, possibly the worst film ever made.)

Bo-Lero is the maybe X-rated, maybe R-rated latest from that fun couple, Bo and John Derek. A romantic comedy, we're told.

Several youth-oriented comedies will vie for the drive-in dollar. *Top Secret!* comes from the creators of *Airplane!* and is so secret the film company isn't even sure who's starring in it. "I've heard the name Val Kilmer," sez a Paramount publicist, "and I think Omar Sharif..." *Johnny Dangerously* is a gangster



PHOTO BY JOHN SHANNON

Off we go, thataway, one more time. William Shatner stars as Admiral Kirk in *Star Trek III — The Search for Spock*, directed by Leonard Nimoy.

PHOTO BY DAVID ALEXANDER



TOP RIGHT — "Cosmic crusaders," they call themselves. Ghostbusters' Harold Ramis (left), Dan Aykroyd (center), and Bill Murray (the other one) portray parapsychologists in New York.

sendup starring Michael Keaton, Joe Piscopo and Marilu Henner. *Give me an F* is, predictably, about cheerleaders, while *Revenge of the Nerds* is about what you'd expect too. *Sixteen Candles* stars Molly Ringwald (*The Tempest*) as



Where they belong. ABOVE — Joe Piscopo, Michael Keaton, and Marilu Henner (she's the one on the right) star in *Johnny Dangerously*, an "affectionate sendup of 1930s gangster movies."

a teenager who must endure her sister's wedding and other trials on her big birthday. *Cheech and Chong as the Corsican Brothers*, not a takeoff on the old French story, is a "contemporary comedy with no dope." You

read it here first. *Buckaroo Banzai* is a strange movie about a rock singer who's also a neurosurgeon. Peter Weller, Jeff Goldblum and John Lithgow star. *Ghostbusters* gives us Bill Murray, Dan Aykroyd and Harold Ramis as parapsychologists in New York, with Sigourney Weaver giving us something nice to look at. *Best Defense* pits an industrial engineer (Dudley Moore) against an Army lieutenant (Eddie Murphy) for laughs and big bangs. Lily Tomlin dies and is "reborn" inside Steve Martin in *All of Me*, a comedy/fantasy that also stars Victoria Tennant (*Winds of War*).

Besides the aforementioned *Star Trek III*, we have two more space epics. *The Last Starfighter* has Lance Guest as a young earthling who encounters some intergalactic adventures, thanks to a video game and con man Robert Preston. *The Neverending Story*, directed by Wolfgang Petersen (*Das Boot*), deals with a boy's adventures with bizarre creatures.

Four musicals, of sorts, are lined up, including Paul McCartney's *Give My Regards to Broad Street*, in which he plays a singer searching for stolen master tapes (watch for the late great Ralph Richardson and the not so late Ringo Starr). *That's Dancing!* is another compilation from Jack Haley, Jr., who gave us *That's Entertainment I* and *II*; this one, no surprise, will show us a few dazzling steps, and won't be limited to the MGM archives. Then there's *Rhinestone*, which puts Dolly Parton with (against?) Sylvester Stallone. We don't even want to think about it. *Beat Street* jumps on the break dancing fad, produced by Harry Belafonte and David Picker.

Fear not, action fans; Hollywood has not neglected your cravings for speed and violence. *Stick*, a crime thriller from the novel by Elmore Leonard, concerns a Miami ex-convict turned chauffeur who gets embroiled in "sticky" business. Pun intended. *The Pope of Greenwich Village* stars Mickey Rourke and Eric Roberts as two cousins who get into deep trouble with the mob. *Alphabet City* has Vincent Spano (*Baby, It's You*) in a drug-drenched tale set in New York. *Firestarter* is the film version of Stephen King's bestseller about a young girl (Drew Barrymore) who has the ability to set things ablaze with just one look. Her parents are David Keith and Heather Locklear; the one-eyed assassin pursuing Drew is George C. Scott. Art Carney, Louise Fletcher and Martin Sheen also star. *Cloak and Dagger* is a "sweet kid" thriller — starring Henry Thomas (he of *E.T.* fame) and Dabney Coleman; this one deals with more assassins and one boy's fantasies. *Tightrope* is the new Clint Eastwood flick, and that's all we need to say about it.

Supergirl is the latest spinoff of *Superman*, with the title character played by Helen Slater. A few big names bolster the marquee: Faye Dunaway, Peter O'Toole and Mia Farrow. *Once Upon a Time in America* is Italian director Sergio Leone's definitive (we hope) gangster picture, starring Robert De Niro and James Woods as friends and enemies. In *Red Dawn*, writer-director John Milius has the Russians invading America, forcing some young inhabitants into guerilla warfare. C. Thomas Howell (*The Outsiders*) and Powers Booth star.

Last but certainly not least: the return of Arnold Schwarzenegger and all of his muscles in *Conan the Destroyer*. Basketball star Wilt Chamberlain and singer Grace Jones also appear in this continuation of weird adventures in the prehistoric zone.

A M P E R S A N D



GIVE YOURSELF CREDIT...

CONT'D FROM PAGE 8

department of the bank for the specifics. (Unfortunately, simply getting a student loan will not do wonders for your credit history until you begin to pay it off. Pay-back on such loans usually does not begin until 9 months or a year after graduation.)

CREDIT CARDS

First, let's clear up some confusion. A "credit card" is a piece of plastic enabling one to receive an immediate loan from a financial institution for the purchase of some product. Interest is charged on the outstanding balance after 30 days. A "charge card" is a piece of plastic enabling one to pay off many purchases with one check, but the full amount of those purchases is due at the end of every month. No interest is charged. Failure to pay off a charge card balance monthly can result in cancellation and collection proceedings, which make your history look very, very sick. Visa and Mastercard are credit cards. American Express is a charge card. Know the difference.

If you want to get a credit card, here are some suggestions. First, try to obtain a card from a local department store. Since the risk is lower (an initial line of credit might be as low as \$100) such stores can be a bit more liberal with first-time applicants. Having a cosigner with established credit will help immensely. (You're going to read a lot about cosignatures from now on.)

Another alternative is to wait for your campus representative of the College Credit

Card Corp. to show up. This organization has spent years joining department stores in search of new charge customers with students who yearn for the cards. According to a survey done by Credit Card Marketing (which is like CCCC, a part of GLS, Inc.) 96 percent of the leading department stores accept credit card applications from college students—but these stores usually have special rules for college students. Some insist the student be employed; others demand the student be at least a junior, senior or graduate student; and many put a ceiling on the credit limit of \$250 or less. CCCC handles national stores like Sears, Zales and Saks Fifth Avenue, but it also offers local department stores in almost all areas of the country.

For a Visa or Mastercard, you have to go to a bank or savings-and-loan. Both cards are run similarly to franchise operations, and it is the financial institution that is extending credit, not the card company. Competition for cardholders is currently intense, so shop around for price. A 17 percent APR card with no annual service charge is a good deal, a 21 percent card with a \$25 annual fee is not so good.

Once you have settled on a lender, you'll have to apply. Again, a cosigner will be a good idea, because the bank will feel safer and you will receive the credit history benefit.

Most cards require a minimum monthly payment (usually \$20 or a small percentage of the outstanding balance). However, if you pay off the entire balance monthly, no interest is charged. (Obviously, the bank prefers to receive small installments. That's how they make gobs of money.) Again, a caution: If you

allow your balance to soar, as it easily can, you will pay through the nose for the privilege.

The American Express Card, as previously mentioned, is not a credit card. With a few exceptions (airline tickets and travel packages), all purchases made with the card are due and payable at the end of each month. The company has several programs for new cardholders, so here's a rundown: For a regular American Express card, an annual income of \$15,000 is needed (\$20,000 for the more prestigious and feature-laden Gold card). There is a \$35 annual service charge. Aside from offering the convenience of receiving one bill for many purchases, the card can also be used as a check guarantee card to cash personal checks of up to \$1,000 at American Express travel offices (and many banks). You may also submit a "graduate application," for which you must be a college graduate or in your final year of school and earning at least \$10,000 in your field of study. Also, a "guarantor application" is offered, for which a cosigner is necessary. To get complete information and application forms, call 1-800-528-4800.

AUTO LOANS

A car loan is surely the most necessary consumer credit. Everybody needs a car; few can buy one outright.

For the first-time borrower, it is best to go to a bank where either you or your family have done previous business. Even though a car loan is secured by the title to the automobile, the bank wants your money, not your wheels, so they tend to be conservative in lending. Again, have a cosigner ready and willing.

If you decide to deal directly with the car dealer, remember that credit can be a high-profit item, and applying for credit directly with the dealer can give you some leverage on the basic price of the car. Pay absolutely no attention when the salesman tells you that credit is "no problem." Even if you receive the financing, it is a problem, because the dealer can turn around and resell your loan contract to a bank or other lender for "cash and points." The institution which then holds your

paper will probably not be keenly interested in whether your car runs or whether proper service is provided by the dealer, but you will owe that third party the full amount of the loan.

ESOTERICA

When a stereo shop bellows "Instant Credit up to \$1,500, No Payments til July!" keep in mind that they are going to whack you on the interest. A \$1,500 purchase might end up costing over \$2,400 if paid over three years.

Chain stores such as Sears have their own cards, and they want your business. So, walk into a Sears, fill out an application, get your free pen or box of popcorn, and let the chips fall where they may. If you are turned down, return with Mom and Dad as cosigners. The worst that could happen is that you'll wind up with two free pens.

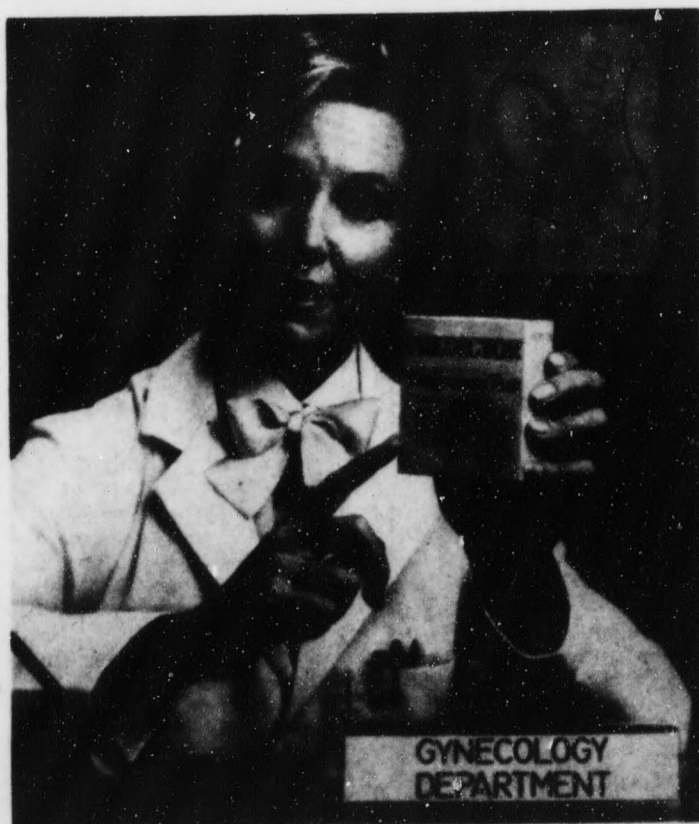
Oil company cards are of diminished importance because they were often sent out indiscriminately. If you get one, use it or don't; it won't help your credit history very much, unless you're a dead-beat, in which case it will help you destroy your fledgling rating.

Interest is tax deductible, but so what? Most college students are not in a tax bracket that requires a lot of deductions, and if you are, you sure don't need any of my advice.

Mortgages are something I don't even want to discuss. If you are seriously considering buying a house, get a very good real estate lawyer and let him tell you all the things you should never, ever do.

Loan sharks will happily lend you money at a 6-for-5, 20 percent W.P.R. (Weekly Percentage Rate). However, those fellows tend to be unreasonable about late payments, and have been known to repossess a kneecap or two.

Now, I will leave you to charge full steam ahead into tomorrow. Remember that it is the birthright of every American to become deeply and perhaps hopelessly in debt. It takes a little work to get started, but there soon will come a day when you will thrill to the words of some smiling, grey-suited banker, when he looks you in the eye, shakes your hand, and says, "Well, I gotta give you credit..."



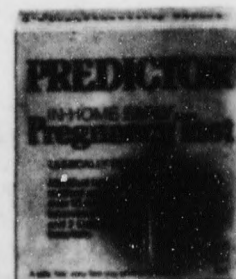
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A M P E R S A N D

April 84, page 14

**"I MIGHT GET WORKED UP.
BUT I DON'T GET FILLED UP!"**

John Madden



**EVERYTHING YOU ALWAYS WANTED
IN A BEER. AND LESS.**

BY JACK HANDY

DEEP THOUGHTS

PROFOUNDNESS IS SOMETHING THAT YOU'VE LIKE EITHER GOT IT OR YOU HAVEN'T GOT IT. JACK HANDY IS CLEARLY FULL OF IT. RELAX, LIGHT UP YOUR DISHWASHER OR OTHER MAJOR APPLIANCE, AND LET DEEP THOUGHTS WARM YOUR BRAIN.

KATHLEEN

CONT'D FROM PAGE 17

serious reserve, which may have something to do with her background as the daughter of a diplomat. Born in her mother's home town of Springfield, Missouri, she grew up in embassies around the world, including Canada, Cuba, Caracas and London. She liked it, she says. "New faces, new places, new opportunities, but we were always aware overseas that we were representing this country." It was in London that Turner discovered acting. She trained briefly at the Central School in London, but when her father died she moved back to Springfield with her mother, her sister and two brothers. She experienced a reverse kind of culture shock. At Missouri State University, when she enrolled, she was regarded with deep suspicion in her sophisticated midlands and short hair. "They thought me very unfeminine," recalls Turner. "All the girls there were still wearing minis and had real long hair." She concentrated her energies on the university theater and once worked out that in 5 years she had only 14 nights off from performing. She was invited by director Herbert Blau to finish up her education at the University of Maryland where he ran an experimental theater. When she graduated, she felt she had to earn her keep. My family was not supportive about money. We're all very independent and it's just a family rule that you choose your career and you get on with it. You're helped through school, but once you've qualified yourself, that's it."

They are a close family and Turner worries that her mother may not approve of her films. "She read the script of *Body Heat* and felt a little funny about some of the passion but she liked it, so I was relieved. And I had my sister with me on *Romancing the Stone* because I want my family to understand what I'm doing, not just go to openings and think that's all there is to it. To know that it's hard work. After my sister saw the kind of days I put in, getting up at 4 in the morning and working 12 or 14 hours a day in all kinds of weather, she said she never wanted to do this."

Turner more than pulled her weight on location, says a grateful Michael Douglas. "The picture called for Colombia but we decided not to go there after we counted the number of terrorist kidnappings that happened even before we started the film. We found great locations in Mexico but we were fighting the elements all the way. It was the rainy season and we were slogging through mud most of the time. Kathleen set the tone for other people when it got really tough. They said, 'How can we be bitching and moaning when here's Kathleen spending her days slopping through mud and rain and just getting beat up all the time?' Plus," adds Douglas with a look of amazed delight, "she speaks Spanish,

If I was a farmer, and I had to kill my animals for food, I think I'd start a fight with them before I killed them. That was when you're eating, you can say, 'Boy, this animal tastes good. Too bad he pulled a knife on me.'

I think when you go on trial they should have a parrot there that says guilty or not guilty for you, as sort of a courtesy.

Sometimes I think I have too much of an ego. Like last night, I went to the ball park and bought a hot dog. But when I paid the hot dog man, he wouldn't give me the hot dog. He said, 'To get this hot dog, you have to beg

me, and lick my boots.' I did, but I didn't really want to, and I guess this is because of my ego.

Also, fighting your ego is pride, because you want people to say, 'Damn, he does a good boot licking.'

I guess I'll never forget her. And maybe I don't want to. Her spirit was wild, like a wild monkey. Her beauty was like a beautiful horse being ridden by a wild monkey. I forget her other qualities.

If you're at a Thanksgiving dinner, but you don't like the stuffing or the cranberry sauce or anything else, just pretend like you're eating it, but instead, put it all in your lap and form it into a big mushy ball. Then, later, when you're out back having cigars with the boys, let out a big fake cough and throw the ball to the ground. Then say, 'Boy, these are good cigars.'

I think it's indeed true that there are fates

worse than death. For instance, you die and your body is dragged all over the place by a gang of neighborhood dogs. And then they try to get your body back by going 'Good boy' to the dogs, and the dogs act okay for a minute, but then they try to grab your body and the dogs run away with it again. I think this would be worse than death. Also, dying and then going over a waterfall.

Pressed for information, he would sing and dance and juggle. He was a pressed ham.

To me, truth is not some vague, fuzzy notion. Truth is real. And, at the same time, unreal. Fiction and fact and everything else in the tween, plus some things I can't remember, all rolled into one big thing.

This is truth to me.

Whenever anyone says 'I can't,' it makes me wish he'd get stung to death by about ten thousand bees. When he says 'I'll try,' five thousand bees. (I can't, one bee.)

which meant that in a scene with Spanish speaking actors, she could interpret.

Turner devalues both credits. A quick, brainy girl with a strong practical streak, she is deeply suspicious of flattery. "Sure I was a good sport, what are you going to do," she says. "You're hired for a job and paid extremely well and the work is sometimes difficult. But you have to get it done and you might as well do it with good grace." She unbends a bit. "I do remember one day when things got so bad. It was pouring and we had to take after take of me and Michael falling in the mud. We finally ended up just rolling around in it laughing hysterically. We had a good time. As for the Spanish, I went to school in Venezuela when my father was posted there so I do speak Spanish, but I didn't really interpret on the set. I just helped out a little. It was no big thing."

The way men categorize women exasperates Turner. "If you're pretty and vulnerable, it's very hard for men to accept that you can do anything else. It's the same if you're recognized as a strong woman and an intelligent woman. You become a symbol too, in a way. It affects how they approach you. Usually if I have time with men or work with them, it's not a problem. It's just on a social basis."

Turner keeps her private life very private. Unattached at the moment, she had a long, live-in relationship with her agent, but that has dissolved into a close friendship and continuing business partnership. She and Douglas became close during filming in Mexico, but Turner deflects all suggestion of romance. "I love Michael, but I love Cameron and Deandra (his 5-year-old son and his wife) too."

In fact, Turner has always gotten along well with women. They have been her champions and her friends from the time she first came to New York. "In a sense there's a whole support system among women casting people. It's amazing to me how, from the first year in New York, they have always been supportive. They have always thought that I would be good and I should be given chances and they have never completely forgotten. It's always amazing to me that people will keep you in mind for years. I'm glad now that I have made the choices I have. I don't think I could have handled this kind of success and exposure when I was very young. It's very difficult for a talent to grow and mature under such a spotlight. The most valuable thing that I have, as the looks change and start to go and as I get older and am less dependent on sort of ingenue roles, is that I'm getting a reputation for a kind of work, for a value in work, that I know is going to last me 30 more years than the other stuff."

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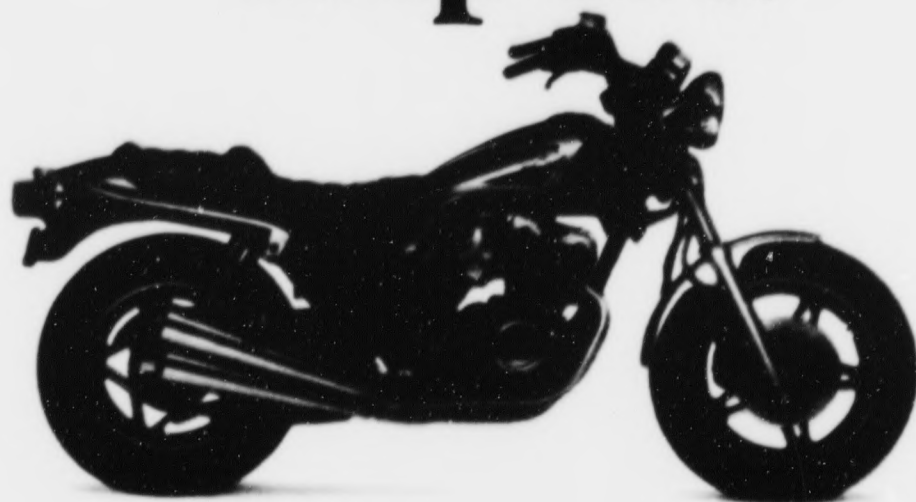
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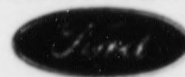
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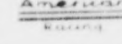
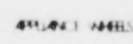
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P215-75R-14	59.95
P225-75R-14	62.95
P205-75R-15	56.95
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175R-13	33.95	38.95
165R-14	33.95	37.95
175R-14	37.95	41.95
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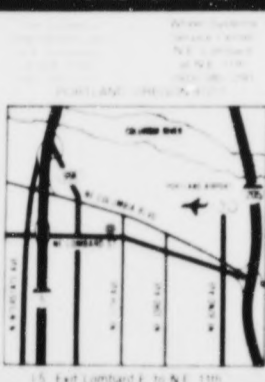
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1500R-13	39.35
1500R-14	40.24
1500R-15	40.24
1500R-16	41.17
1500R-17	41.61
1500R-18	41.61
1500R-19	40.24
1500R-20	41.17
1500R-21	41.61
1500R-22	41.61
1500R-23	41.61
1500R-24	41.61
1500R-25	41.61
1500R-26	41.61
1500R-27	41.61
1500R-28	41.61
1500R-29	41.61
1500R-30	41.61
1500R-31	41.61
1500R-32	41.61
1500R-33	41.61
1500R-34	41.61
1500R-35	41.61
1500R-36	41.61
1500R-37	41.61
1500R-38	41.61
1500R-39	41.61
1500R-40	41.61
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1500R-42	41.61
1500R-43	41.61
1500R-44	41.61
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1500R-75	41.61
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1500R-90	41.61
1500R-91	41.61
1500R-92	41.61
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15 North - Spokane St. to Ferry exit

PORTLAND NORTH AREA



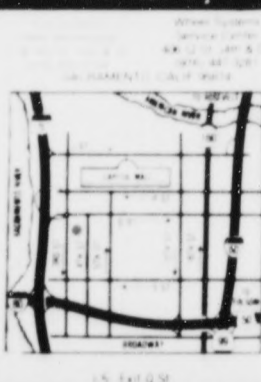
15 - Exit Lombard E. to N.E. 11th

PORTLAND WASHINGTON SQUARE



212 North - Exit Melrose - Left to Greenburg
212 South - Exit Melrose - Right to Greenburg

SACRAMENTO



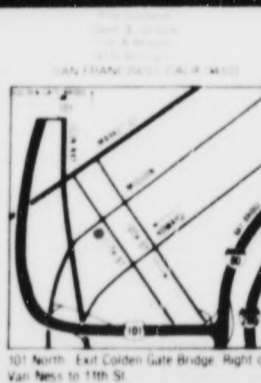
15 - Exit Q St.

CONCORD WALNUT CREEK



980 South - Exit Gregory Ln. Pleasant Hill
980 North - Exit Contra Costa Blvd.

DOWNTOWN SAN FRANCISCO



101 North - Exit Golden Gate Bridge - Right on Van Ness to 11th St.

SAN FRANCISCO ARMY BAYSHORE



101 South - Exit Army St. - South on Bayshore
101 North - Exit Silver - North on Bayshore
280 Inbound - Exit Alemany - Left on Bayshore

SAN LEANDRO HAYWARD AREA



Nimitz Fwy 17 - Exit Marina Blvd. West

MT. VIEW PALO ALTO AREA



Bayshore Fwy 101 - Exit Sherman Rd. S.

SAN JOSE



Bayshore Fwy 101 - Exit 1st St.
Nimitz Fwy 17 - Exit Brinkman Rd.

LARGEST TIRE COMPANIES OFFER A MILEAGE OR ROAD WARRANTY!!! — WE OFFER BOTH!!!

Radial Tire Warranty

AT NO EXTRA COST:

NTY states that the original purchaser will receive the mileage or road warranty for the life of the tire. The original purchaser will receive the mileage or road warranty for the life of the tire. The original purchaser will receive the mileage or road warranty for the life of the tire.

MATERIAL WARRANTY states that if a tire fails due to a defect in material or workmanship, the original purchaser will receive a replacement tire at no extra cost. The original purchaser will receive a replacement tire at no extra cost.

NTY states that if a tire fails due to a defect in material or workmanship, the original purchaser will receive a replacement tire at no extra cost. The original purchaser will receive a replacement tire at no extra cost.

ATION is a key factor in the selection of tires. The original purchaser will receive a replacement tire at no extra cost. The original purchaser will receive a replacement tire at no extra cost.

ON the tire. The original purchaser will receive a replacement tire at no extra cost. The original purchaser will receive a replacement tire at no extra cost.

ERVICE (800) 952-8616

olve it. Please call **TOLL FREE (800) 952-8616**
COLLECT (916) 444-5673

OAKLAND RICHMOND AREA



State Hwy. 12 Exit 20 West 30th Street

FRESNO

State Hwy. 99 Exit 100 North 1st Street



State Hwy. 99 Exit 100 North 1st Street

State Hwy. 99 Exit 100 North 1st Street

BFGOODRICH

T/A HIGH TECH RADIALS

WE MAKE CARS PERFORM

WE'VE GOT THE TIRES TO MAKE

A NEW WAY TO MAKE SPORTS COUPES PERFORM.

Radial T/A* 60H, 70H

LT195 70HR13	96.00
LT195 70HR14	94.00
LT195 70HR15	92.00
LT225 70HR15	122.00
LT205 60HR13	92.00
LT195 60HR14	105.00
LT215 60HR14	108.00
LT215 60HR15	112.00
LT205 60HR15	102.00
LT215 60HR15	122.00

Comp T/A*

LT195 70HR13	96.00
LT195 70HR14	94.00
LT195 70HR15	92.00
LT225 70HR15	122.00
LT205 60HR13	92.00
LT195 60HR14	105.00
LT215 60HR14	108.00
LT215 60HR15	112.00
LT205 60HR15	102.00
LT215 60HR15	122.00

GET THE STREET RADIAL THAT TOOK ON RACING TIRES...AND WON.

Radial T/A* 50/60/70

P195 50R13	96.00
P205 50R14	105.00
P205 50R15	114.00
P225 50R15	112.00
P205 60R13	96.00
P195 60R14	96.00
P205 60R14	105.00
P215 60R14	108.00
P215 60R15	112.00
P205 60R15	102.00
P215 60R15	122.00
P195 70R13	72.00
P195 70R14	74.00
P195 70R15	80.00
P205 70R14	86.00
P215 70R14	90.00
P225 70R15	92.00
P235 70R15	100.00

BFGOODRICH SUGGESTED TRADE-IN PRICE

YOUR CARS AND TRUCKS PERFORM.

MAKE YOUR TRUCK PERFORM ON-ROAD AND OFF.

Radial All-Terrain T/A*

LT195 75R15	100.00	—
LT215 75R15	111.00	—
LT235 75R15	123.00	\$.04
LT255 85R16	146.00	\$1.31
27-8 50R14LTC	100.00	—
30-9 50R15LTC	122.00	\$.15
31-10 50R15LTC	134.00	\$1.02
33-12 50R15LTC	153.00	\$2.10
31-10 50R16 5LTC	141.00	\$1.22
33-12 50R16 5LTC	160.00	\$2.64

Radial Mud-Terrain T/A*

LT195 75R15	108.00	—
LT215 75R15	119.00	—
LT235 75R15	133.00	\$.04
LT255 85R16	157.00	\$1.31
27-8 50R14LTC	108.00	—
30-9 50R15LTC	132.00	\$.18
31-10 50R15LTC	144.00	\$1.02
33-12 50R15LTC	165.00	\$2.10
31-10 50R16 5LTC	151.00	\$1.22
33-12 50R16 5LTC	173.00	\$2.64

HOW TO MAKE YOUR TRUCK PERFORM.

- A more aggressive tread design offers excellent off-road traction and control.
- Available in sizes to fit virtually any truck.
- Features a rugged, heavy-duty tread for long life and maximum performance.
- There's a complete selection of sidewall markings to help you choose the right tire for your truck.
- These tires are designed to provide long wear and excellent performance on both on-road and off-road driving.
- Rugged white sidewall styling adds a rugged look to your truck.

The Advantage T/A*

P195 70R13	74.00
P195 70R14	76.00
P205 70R14	81.00
P215 70R14	85.00
P215 70R15	88.00
P225 70R15	91.00
P235 70R15	95.00
P255 70R15	102.00

TO MAKE YOUR CAR PERFORM, TALK TO A PERFORMANCE SPECIALIST.



If you want your car to perform, consider the T/A* High Tech* Radials from BFGoodrich. Our technically trained T/A Specialist can tell you all about these outstanding tires, from the race-winning Comp T/A* to the rugged Radial Mud-Terrain T/A*. And how they can make your car or truck perform.

BFGOODRICH

T/A HIGH TECH RADIALS

WE MAKE CARS PERFORM

WE'VE GOT THE TIRES TO MAKE YOUR CARS AND TRUCKS PERFORM.



Whether you own a sports car, luxury sedan or truck, there's a BFGoodrich T/A* High Tech* Radial designed for you. From the speed-rated Radial T/A* 60H to The Advantage T/A* with all season capabilities, to the rugged Radial All-Terrain T/A*, we've got the tires to make your vehicle perform.

BFGOODRICH

T/A HIGH TECH RADIALS

WE MAKE CARS PERFORM

*B.F. GOODRICH suggested trade-in price. Call **TIRE SYSTEMS** for Group Discount Pricing and expert service.

TIRE SYSTEMS
MEMBERSHIP WAREHOUSES

Note: No F.E.T. on Passenger & Most Light Truck Tires



Shock Absorbers

MacPherson Struts, Coilovers, Shock Absorbers, Struts, Springs, and more. All parts and labor included. 50,000 mile limited warranty.

NEW! GAS CHARGED
Nitrogen pressurization provides improved handling performance with optimum ride.
GROUP PRICE
16.95 ea

MONROE MONRO-MATIC RADIAL VALVING
Monro-Matic is a special shock absorber.
12.95 ea

HEAVY DUTY
1-1/2 ton gross load capacity. The best value shock.
7.95 ea

EXTRA HEAVY DUTY
1-1/2 ton gross load capacity. Extra shock absorbers and P.O.s.
13.95 ea

MONROE MONRO-MAGNUM 60
The ultimate for heavy duty trucks. House who demand the best.
23.95 ea

LOAD-LEVELERS
Spring assisted for maximum vehicle height under load.
20.95 ea

AIR SHOCKS
For easy vehicle height adjustment.
29.95 ea

MacPHERSON STRUT CARTRIDGE
Replacement cartridge fits most Datsun, Toyota, VW, Mazda, Oldsmobile, Buick, Pontiac, and others.
50,000 mile parts and labor limited warranty.
22.50 ea

GAS CARTRIDGES
29.95 ea

MONROE SUPER STRUT
For applications unable to use replacement cartridge. Replaces entire shock housing and shock components.
50,000 mile limited warranty parts and labor.
29.95 ea

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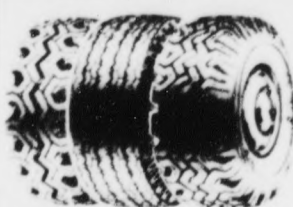
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29.95 ea



Camper and Light Truck

FREE TIRE MOUNTING*

Durable nylon cord construction for rugged, heavy duty on or off highway use. Choice of wide rib design for quiet super traction mud and snow tread. Camper tires feature wide performance tubeness design for maximum treadwear mileage. Nationwide workmanship limited warranties at NO EXTRA COST!

SIZE	PLY RATING	LOAD RANGE	GROUP PRICE		F E T
			HIWAY	TRACTION	
TUBE TYPE LIGHT TRUCK					
7.00-15	6	C	46.95	54.95	
6.50-16	6	C	46.95	51.95	
7.50-16	8	D	63.95	72.95	.02
7.50-17	8	D	82.95	86.95	1.10
TUBELESS — CAMPER DUPLEX TYPE					
7.00-14	8	D	52.95	54.95	
6.70-15	6	C	48.95	55.95	
8.00-16.5	8	D	62.95	67.95	
8.75-16.5	8	D	68.95	77.95	.03
9.50-16.5	8	D	73.75	84.95	48.78
10-16.5	8	D	79.95	86.95	80.103
12-16.5	8	D	95.95	103.95	2.37-2.85
8-17.5	8	D	74.95	80.95	48
8-19.5	8	D	87.95	92.95	1.05-1.92
G78-15	6	C	61.95	64.95	
H78-15	6	C	63.95	67.95	
L78-15	6	C	57.95	61.95	

Steel Belted Radial Light Truck

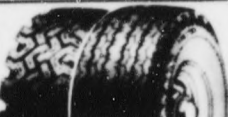
limited mileage warranty
MICHELIN hiway only. 50,000 MILE

Steel belted radials improve gas mileage over non-radial design. PLUS increased handling performance and extended life. Lifetime workmanship material limited warranties at NO EXTRA COST!



SIZE	FREE TIRE MOUNTING*	HIWAY	TRACTION	F.E.T.
7.00-15	MICHELIN X TUBE TYPE	89.95		
7.50-16	MICHELIN X TUBE TYPE	105.95	114.95	10.18
8.75-16.5	MICHELIN X TUBELESS	124.95	135.50	36.37
9.50-16.5	MICHELIN X TUBELESS	139.95	153.95	1.04-1.13
27-8.50R-14LT	Steel Belted Radial All-Season	75.95		84
31-10.50R-15LT	Steel Belted Radial All-Season	97.95		88
7.50R-16	Steel Belted Radial All-Season	97.50		28
LT215/85R-16	Steel Belted Radial All-Season	99.95		54
8.75R-16.5	Steel Belted Radial All-Season	99.50		1.41
9.50R-16.5	Steel Belted Radial All-Season	109.95		

MANY OTHER SIZES AVAILABLE-CALL FOR COMPARABLE SAVINGS!



4-WHEEL-DRIVE

Raised white letters

SIZE	HIWAY	TRACTION	F.E.T.
10-15LT	Hiway White Letters	4	B 66.50 49
11-15LT	Hiway White Letters (4 ply available)	6	C 76.50 81
10-15LT	Traction White Letters	4	B 67.95 59
11-15LT	Traction White Letters (4 ply available)	6	C 78.95 1.27
12-15LT	Traction White Letters	6	C 88.95 2.19
12-16.5LT	Traction White Letters	8	D 107.50 2.85

ECONOMY CORNER

Fiberglass Bias Belted

with Our Exclusive
35,000 MILE

• LIFETIME Workmanship
• LIFETIME Road Hazard
Limited Warranties at
NO EXTRA COST!

FREE TIRE MOUNTING

SIZE	GROUP PRICE
A78-13	33.95
B78-13	34.95
E78-14	38.50
F78-14	39.95
G78-14	41.95
H78-14	44.95
G78-15	41.95
H78-15	43.95
L78-15	47.95

Low Cost Compact 4-Ply

with Our Exclusive
25,000 MILE

• LIFETIME Workmanship
• LIFETIME Road Hazard
Limited Warranties at
NO EXTRA COST!

FREE TIRE MOUNTING*

SIZE	GROUP PRICE
Datsun 600-12	19.50
Toyota 560-13	19.50
Chevrolet 600-13	19.75
Volkswagen 560-15	19.95
600-15	20.95

60 & 70 Series Radials

30,000 MILE

• LIFETIME Workmanship
• LIFETIME Road Hazard
Limited Warranties at
NO EXTRA COST!

FREE TIRE MOUNTING*

SIZE	GROUP PRICE
P155-80R-13	57.75
P205-80R-14	62.95
P185-80R-14	65.95
P245-80R-14	68.75
P235-80R-15	65.95
P245-80R-15	69.97
P255-80R-15	74.95
P275-80R-15	79.95
P175-70R-13	49.95
P185-70R-13	52.95
P195-70R-13	53.75
P205-70R-13	55.95
P185-70R-14	54.95
P195-70R-14	56.75
P205-70R-14	58.95
P215-70R-14	59.95
P225-70R-14	62.95
P235-70R-14	65.50
P225-70R-15	65.95
P235-70R-15	69.95

Wheels Wheels Wheels

See inside pages for fabulous, large selection of wheels—over 50 styles to choose from.

B.F. GOODRICH HI-TECH T.A. See inside pages for tremendous value on Radial T.A. by B.F. Goodrich.

60 & 70 Series Belted

with Our Exclusive
20,000 MILE

• LIFETIME Workmanship
• LIFETIME Road Hazard
Limited Warranties at
NO EXTRA COST!

FREE TIRE MOUNTING*

SIZE	GROUP PRICE
A60-13	44.50
F60-14	52.95
G60-14	55.50
L60-14	61.95
G60-15	55.50
L60-15	64.95
A70-13	39.50
E70-14	45.95
F70-14	48.50
G70-14	50.95
G70-15	50.95
H70-15	54.50

TIRE SYSTEMS

MEMBERSHIP WAREHOUSE



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OPEN MONDAY-FRIDAY 7:45-6:00 SATURDAY 7:45-5:00